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A Text-Book of Elocution

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FROM

George P. Winship

A

TEXT-BOOK OF ELOCUTION

BY

MARIA PORTER BRACE, A.B.
(MRS. KIMBALL)
LATE TEACHER OF ELOCUTION IN VASSAR COLLEGE AND IN THE BREARLEY SCHOOL, NEW YORK

LEACH, SHEWELL, & SANBORN
BOSTON AND NEW YORK

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DEDICATION.

THIS little book is dedicated, in the words of Quintilian, to "Him who is so qualified by nature that Rules will not fail to be of use to him."

PREFACE.

In this age of book-making, every new treatise should offer an apology for its being. Such an apology may be particularly necessary in the case of a text-book of Elocution. Every "Reader" contains a preface which is supposed to embody the principles of the art of speaking, and there are also special treatises. Most teachers of Elocution, however, prefer, very wisely, to arrange their own courses of reading for their pupils — associating the practice of reading aloud with the critical study of literature. Having no text-book, the teacher must make his own verbal statement of the principles of Elocution. But students, whether they are boys and girls in preparatory schools, undergraduates in colleges, or young people who are fitting themselves for the pulpit or the stage, need constantly before them a concise statement of the rules of their art.

The "Text-book of Elocution" aims to set forth, upon a scientific basis, the laws of sound as applied to articulate speech. It claims to do away with superfluous and fanciful terms, and reduce the sub-

ject to its essential principles. Each one of the topics, Pitch, Force, Quality, and Time, is treated from a threefold point of view; i. e., the physiological, the physical, and the psychological. A few well-tried exercises for practice are offered under each topic. Brief selections illustrative of each property of tone are also given. A special effort is made to preserve the unity of the subject, while dwelling with sufficient detail upon the working principles of the art embodied in the four topics of the book. In order to insure the practical value of the Text-book, and, at the same time, a comprehensive view of the subject, all unnecessary amplification of topics and examples is avoided.

The book is not offered as a substitute for a teacher. In no art is the personal skill, experience, and influence of a master of greater value. If the student who is to learn the use of rules must be generously equipped by nature, so must the teacher who is to direct the study and watch over its results.

While we Americans acknowledge that nature must give place to art in the study of professional spēech, we have apparently not yet learned that perfect *colloquial* speech cannot be attained without artistic training. "Speaking naturally" often means, in the North, slovenly consonants and muffled vowels; in the South, vowels somewhat flattened, with suppressed consonants; in the West, harsh and exag-

gerated consonants and nasal vowels. In order to correct such defects, the earliest lessons in Elocution should be given to the child in the cradle by father, mother, or nurse. "Before all," said Quintilian, "let the nurses speak properly. The boy will hear them first, and will try to shape his words by imitating them." These instructions should be supplemented by the teacher of Elocution in schools. Indeed, it is perhaps his highest office to improve the every-day utterance — the "domestic voice" — of the rising generation. The "evolution of the American girl" and boy is incomplete so long as their voices have not been properly tuned and formed.

It is hoped that the Text-book may be useful in the cultivation of colloquial as well as of professional Elocution.

The author wishes especially to acknowledge, among other authorities, — such as Bell on Articulation and Lanier on Rhythm, — Robert R. Raymond's privately printed work on "Melody in Speech." His former pupils will recognize many of his principles in the chapter on Melody. He, in turn, acknowledged his indebtedness to Mandeville. The present statement, however, of the laws of melody in speech is the result of the author's experience in teaching.

M. P. B.

GENOA, ITALY, May, 1892.

A TEXT-BOOK OF ELOCUTION.

I.

HISTORY OF THE ART OF SPEAKING.

BEFORE entering upon the technical study of Elocution, let us glance briefly at its pedigree among the arts. In the ancient world Elocution formed a large part of the study of Eloquence, the two words having a common origin in the Latin verb *eloquor*. It is only lately that Elocution has been separated from the study of Rhetoric. If we adopt the Latin term, *ars dicendi*, the art of speaking, as representing every variety of Elocution, we shall find this art associated with some of the noblest traditions of antiquity. Indeed, the art of speaking may be traced back through two distinct lines of descent to the days of Homer and his cycle.

1. Through the art of oratory, — ecclesiastical, judicial, and political.

2. Through the art of the theatre.

With the end of barbarism the history of eloquence and poetry began. Demosthenes in oratory, and

Sophocles in poetry, represent the two fields of classical elocution.

The Greek view of the human body as the reflection of the divinity of the soul, prompted him to perfect every part of his physique. A complete physical education must therefore include the development and perfection of the voice. The æsthetic sense of the Greek taught him, too, that speech in its highest functions — as the instrument of the orator or of the poet — must be ranked among the fine arts. The Greek words *rhetor* (flowing speaker) and *rhapsode* (chanter of poems) imply that, from the beginning, *speaking* was treated as an art, and the speaker as an artist.

The conditions of government in democratic Athens were admirable for the cultivation of political and judicial oratory. The large body of five hundred senators, and the legislature composed of the entire population of freemen, made public speaking an absolute necessity. There must be political leaders and judicial pleaders. With a language formed for the expression of every nicety and beauty of thought, with the bodily instrument pliable and athletic, with cultivated intellect and lofty patriotism, a Demosthenes seems the natural product of his race and time.

Antiquity has left us many traditions, and several careful records of the orator's methods of study.

Every student is familiar with the stories of Demosthenes' practice of articulation by speaking with pebbles in his mouth, of his declaiming while running up hill, in order to improve his respiration, and his study of gesture with the impending sword above his head. The nearest approach to a scientific analysis of the art of Elocution is to be found in Quintilian's "Institutes of Oratory." Cicero, too, left a record of his famous practice, in "De Oratore." These two well-known authorities insist upon the complete education both of mind and character as a part of the preparation for the practice of oratory. The two great orators of antiquity, Demosthenes and Cicero, though they regarded the art of the stage as secondary to their own, did not hesitate to profit by the instructions of actors. "Actors should be judged by their voices, politicians by their wisdom," said Demosthenes; and said Cicero, "Delivery is to be ordered by action of body, by gesture, by look, and by modulation of the voice; the great power of which, alone and in itself, the comparatively trivial art of actors and the stage proves."

In the brilliant fourth century B.C., the art of acting became recognized in Greece as an art separate from that of poetry; the players were organized into a guild known as the "Artists of Dionysus." "The whole of the art of poetry," said a Greek author, "is the praise of the gods." The conception of

tragedy as an act of worship, together with the material conditions of the out-door theatre, necessarily modified the elocution and action of the ancient actor. Delicacy of elocution and refinement of pantomime would have been useless in such a colossal auditorium. In order to be seen from the most distant parts of the amphitheatre, the actor was obliged to add to his height and size by the use of the cothürnus, liberal padding, and a large mask. It is said that the tragic declamation resembled a deep-toned chant, while the movements were slow and the gestures strongly marked. *Power* of voice was therefore more important than variety of *timbre*. Distinct articulation, with perfect rhythmical delivery, was required by the cultivated ear of the Athenian auditor. Hence we hear much about the elaborate education in music necessary for the ancient actor. The Phonascus, or voice-trainer, was most exacting in the practice of scales, and in their application to song, speech, or to the accompanied recitative of the tragic chorus. Sometimes a slave accompanied the actor to the theatre, and gave him the key-note for his first lines. Yet the perversion of this musical training marred the tragic declamation. Ancient actors, like modern "elocutionists," were tempted into the imitation of cries of animals, the roaring of seas, and other meretricious effects. Athens became infested with her "Ranters," who were notori-

ous for their "bellowing" and "booming." Yet the true art and the true artists happily survived.

In Greece, as in England, the golden age of histrionic art was somewhat later than that of dramatic poetry. The material for the actor was, of course, the work of the masters of the drama.

The Romans were mere imitators in art. While they copied many of the traditions of the Greek theatre, the spirit of Greek tragedy never existed in the Roman genius.

The name of Roscius, Cicero's friend and tutor, stands for the art of acting among the Romans.

With the advent of Christianity, the practice of oratory was extended to a field unknown to the ancient world, — the pulpit. In the long conflict between Paganism and Christianity, which culminated in the century of Constantine, there existed perhaps the noblest opportunity ever known for the practice of the art of persuasion. The eloquence of the apostles themselves was succeeded by that of the early Fathers of the Church. The learned Greek and Latin "apologists" for the Christian martyrs used all the rich fruits of pagan culture in behalf of the new philosophy of life. Doubtless Justinian, Origen, Chrysostom, Augustine, inherited the traditions of Cicero and Quintilian, though it is said that the Hebraic conception of the orator as the mouthpiece of divine inspiration probably hindered the pol-

ished refinement of the art of speaking. Yet the solemn trust to preach the new religion was in itself a great teacher of eloquence. The century of Constantine (the fourth of the Christian era) represents the formal triumph of Christianity, and has been called the golden age of Christian eloquence. St. Chrysostom is generally recognized as the master pleader of the new cause.

After the recognition of Christianity by the empire, the art of speaking declined. War displaced the arts of poetry and oratory. The monks kept their cells, contenting themselves with guarding silently the precious records of classical learning. With the enthusiasm and fanaticism of the crusaders, the monks again became preachers. Though the eloquence of such a man as Peter the Hermit probably lacked the culture of antique models, its results were certainly marvellous.

With the rise of the modern world came the return to the old arts of peace. During the period of transition from ancient to modern civilization, the history of oratory is rather a history of men and causes than of speaking as a fine art. Doubtless the "revival of learning," the "renaissance," that wonderful uprising of the human intellect in the fifteenth, sixteenth, and seventeenth centuries, restored, with ancient literature, the traditions of the art of speaking. The French, with their passion for order, were

the first to follow antique models in oratory. The orators of Catholic France, led by Bossuet, in the "century of the Grand Monarch," are said to be the most direct successors of the speakers of antiquity. Bossuet's famous funeral orations had their prototype in the ancient world.

Let us turn now to the art of speaking, as developed through dramatic poetry. The Church, constantly seeking new means for the propagation or restoration of religious enthusiasm, revived in her worship the ancient traditions of the drama. The germs of the so-called Mysteries and Miracle-plays were developed in the dramatic arrangement of music, tableau, and pantomime in the sacred mass. Thus the source, both of the ancient and the modern drama, is found in the idea of worship.

The marvellous development of the English drama during the age of Elizabeth, and in France under Louis XIV., brought with the dramatic poets professional actors. As in ancient Greece, poet and actor were at first one,—Shakspere and Molière appeared on the stage as members of their own *dramatis personæ*. The guilds often formed rude dramatic companies; the child choristers of various royal chapels were also utilized as players, until at last Queen Elizabeth and her courtiers attained to *their own professional players*, under a "Master of the Revels." Plays were also studied and acted at the great uni-

versities. As early as 1612, Thomas Heywood gives, in his "Apology for Actors," an estimate of the value of such histrionic training to the undergraduate students. "I, in Cambridge, have seen tragedies, comedies, histories, and shews publicly acted by graduates. It teacheth audacity to the bashful grammarian, makes him a bold sophister. To come to Rhetoric: it not only emboldens a scholar to speak, but instructs him to speak well and with judgment; to observe his commas, colons, and full points, his parentheses, his breathing spaces and distinctions; to keep a decorum in his countenance, neither to frown when he should smile, nor to make unseemly and disguised faces in the delivery of his words; nor to stare with his eyes, draw awry his mouth, confound his voice in the hollow of his throat, or tear his words hastily betwixt his teeth; neither to buffet his desk like a madman, nor stand in his place like a lifeless image, demurely plodding, and without any smooth and formal motion. It instructs him to fit his phrases to his action, and his action to his phrase, and his pronunciation to them both." It is apparent that Heywood, like Cicero and Demosthenes, knew what the actor and orator might learn from each other. Their study of the art of speaking must, up to a certain point, be identical. In Hamlet's directions to the players (Act III., sc. 2), Shakspere gives his own summary of the requirements for good

acting, in speech and in pantomime. Hamlet implies that the art, even then, was sadly in need of reform.

The history of English dramatic elocution may be traced in a succession of great names. Even before Shakspere left the stage we read of the famous Burbage and the fascinating Tarleton. Betterton was the great actor of the Restoration, while Garrick and Mrs. Siddons made the eighteenth century the golden age of acting in England. The nineteenth century, however, adds no mean names to the record, — Henry Irving and Ellen Terry in England, Edwin Booth, Joseph Jefferson, and Charlotte Cushman in America.

In any comparison of ancient and modern acting, one must recognize the vast change in thought brought about by Christianity. Man, in Shakspere's day, was no longer the creature of the gods, rewarded or punished by Fate, but a free agent working out his own destiny. Shakspere stated the new law of life when he made Cassius say, that man's fate was not in his star, but in himself. In other words, the interest of the new drama was centred in *character* and its various manifestations. To interpret all the shades and contrasts of character, with the variety of situation involved in such dramatic themes, must tax to the uttermost the genius and skill of the actor. His elocution and pantomime must show far greater delicacy and subtlety than that of

the ancient actor. As the theatres were small and enclosed, less power of voice, with more flexible declamation, was required.

With this necessity for careful training, the English genius has never recognized the need of a systematic school for actors. It is true that the custom prevailed in the early history of the stage for a leading actor to take a number of apprentices. But the art has relied chiefly upon its oral traditions, which have been handed down hap-hazard from one generation of actors to another. It has thus often happened that English actors have never unlearned their own eccentricities, and in some cases the defects of genius have been copied as excellences by servile imitators. While it is folly to suppose that genius should reproduce itself, it has been proved in *France* that the great actors of the national theatre have had a direct influence in "forming" their successors. While the English stage can boast quite as many "names to conjure with" as the French, unquestionably the general standard of excellence in the profession is lower in England than in France. There the art has been systematically taught for nearly two centuries. The Théâtre Français was rooted in a school as early as 1784, when the "National Conservatory of Declamation" was founded.

The conditions of modern life have modified the art of oratory as well as that of the stage. Aristotle

said that there were three instruments of Rhetoric: (1) the ethical, (2) the pathetic, (3) the logical. It is said that ancient orators, before Aristotle, used most freely the element of pathos; that is, they did not hesitate to appeal, often unscrupulously, to the emotions of the crowd. Modern orators, especially those of Teutonic descent, limit themselves, says the same authority, to the effects of logic; that is, they move by the power of the syllogism rather than by an appeal to the feelings. These limitations of modern eloquence refer particularly to the oratory of politics or of the courts. In parliamentary assemblies the delivery of a speech is often a mere form, its value depending upon the accuracy with which it is "reported" in the newspapers for the speaker's "constituents." Under such conditions excellence of delivery must be of less importance than accuracy and power of thought. Eloquence thus loses its original meaning; it is no longer vocal but literary. This ascendency of literary eloquence over the *ars dicendi* represents, perhaps, the most recent state of the art. At the close of the last and in the beginning of the present century, England, France, and America produced notable orators. The mighty question of the social rights of man, which was then making the history of the three peoples, must needs produce its advocates. The names of Mirabeau, Burke, and Webster stand for the cause of

liberty. Mr. Gladstone's glowing eloquence has been called out by every vital theme, and is one more proof of the superiority of the speaking man to his printed page, even in this age of newspapers.

The later struggles for liberty in America produced Sumner and Phillips. These men were self-taught speakers. Wendell Phillips said that the secret of his power was "the burning love of truth that must come out."

The greatest opportunity of the modern orator, the pulpit, has in recent times been shamefully neglected or misused. That there are grave errors in the teaching of Elocution is apparent from the unmannerly reading of devotional hymns, and the uncouth eccentricities of most pulpit-elocution. Nevertheless, one must not forget the noble pulpit-oratory of John Henry Newman in England, and of Henry Ward Beecher in America. They represent two distinct types of oratory, yet they both knew how to move men.

The history of the art of speaking would be incomplete without some reference to its colloquial practice. The best British talkers of our own day, men like Mr. Gladstone, Mr. Goschen, Matthew Arnold, Robert Browning, have succeeded in keeping that happy balance of dignity which has been described as "knowing how to be easy without being free and easy." This apparently unstudied eloquence of the

drawing-room and the club is the result of thorough culture and consummate art. The "accent of a gentleman," which characterizes high-bred English speech, is the result of long and careful training. Unfortunately in America it is often neglected, even in families of education and culture.

We have seen how laboriously the ancients discovered the laws of effective speech, and how studiously they applied these laws. In modern times we exalt the theme, and ignore the means of ably presenting it; and this when the art of Elocution rests upon a scientific basis utterly unknown to the ancient world. Instinct and enthusiasm should be tutored by art, in order to make the platform, the pulpit, and the theatre worthy of the noble traditions of the past.

II.

ELOCUTION — VOCAL PHYSIOLOGY.

Definition. — We have followed, in the Introduction, the history of the art of speaking, under the various forms of oratory, dramatic declamation, eloquence, elocution, from the Acropolis of Athens to the drawing-rooms of America. In treating of the art, we shall adopt the word elocution as best suited to our purpose: it is simply the Latin *ars dicendi* (the art of speaking) applied either to professional or to colloquial speech.

The art of speaking, as used by the ancients, included the perfect use of the voice and of the whole body as instruments for the expression of the highest forms of thought. Speech and Action — Elocution and Pantomime — were then, as now, the special subjects to be studied by the artistic speaker. The ancient teachers also insisted upon a liberal education of mind and character as a part of the preparation for effective speaking. Though Rhetoric, Elocution, and Pantomime are so intimately associated, each subject must now receive separate and special treatment. Rhetoric has already been specialized, though the art of Pantomime has, until lately, never

received adequate and expert attention. The art of Pantomime does not belong exclusively to the profession of Acting. This popular superstition has done much harm to the art of speaking. A knowledge of the laws of facial expression, of attitude, and of gesture — the pantomime of the whole body — is equally essential for the actor, the preacher, and the talker. As has been ably said, "The body is a house of many windows; there we all sit showing ourselves and crying on the passers-by to come and love us." No man or woman is completely cultivated unless he knows how to use his body as an instrument perfectly attuned to the "cries" of the mind and the soul. The study of the principles and practice of Pantomime should therefore accompany the study of Elocution.

Subdivisions of the Subject of Elocution. — Elocution, in its restricted sense, must deal with the voice from several points of view, — the physiological, the physical, the psychological. The voice is a part of our physiological structure; it is also a tone-producing instrument; it is, as articulate speech, the direct exponent of thought; and, as musical sound, the accurate registrar of emotion.

Vocal Physiology. — The first lesson in Elocution must then be a brief study in vocal physiology. The parts of the body concerned in speech are:

The Head,
The Throat,
The Chest.

The chest deals directly with respiration, the throat with vocalization, the head with articulation. In the three processes of respiration, vocalization, and articulation are embodied respectively the body, the soul, and the mind of speech.

The Chest. — The organs of the chest concerned in respiration are: —

Chest.
- Diaphragm,
- Costal and Dorsal Muscles,
- Lungs,
- Bronchial Tubes.

The diaphragm is a powerful but elastic muscle which forms the floor of the chest; the dorsal muscles form the back, while the costal muscles make the front and sides of the chest. Within these walls of the chest, which are supported by the bony framework of spine and ribs, are the lungs with their air-cells. The lungs are penetrated by many ramifications of the bronchial tubes, which unite above to form the wind-pipe, or trachea.

The Throat. — The organs of the throat concerned in vocalization are: —

Throat.
- Trachea,
- Larynx,
  - Vocal Cords,
  - Cartilages,
    - Thyroid,
    - Cricoid,
    - Arytenoid.
  - Glottis.
- Pharynx.

The trachea is a tube composed of a series of cartilaginous rings. It forms the connecting link be-

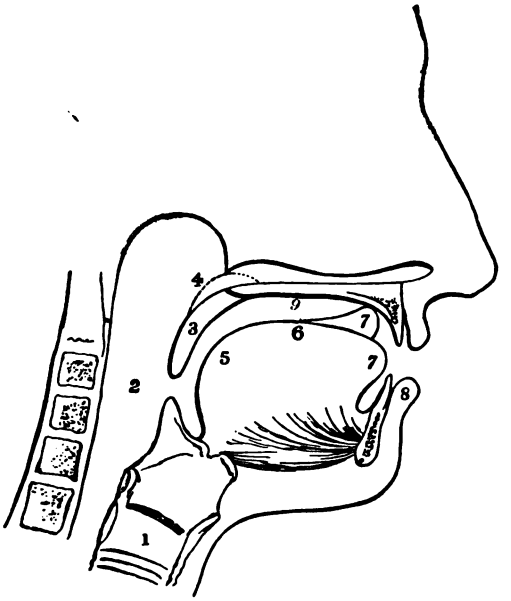


DIAGRAM OF THE ORGANS OF SPEECH.
(From Bell's "Visible Speech.")

1. The Larynx.
2. The Pharynx.
3. The Soft Palate.
4. The action of the Soft Palate in closing the Nasal Passage.
5. The Back of the Tongue.
6. The Front of the Tongue.
7. The Point of the Tongue.
8. The Lips.
9. Hard Palate.

tween the chest and throat. The larynx is situated at the top of the trachea, or wind-pipe, and is, in fact, an expansion of this cartilaginous tube. The larynx

is somewhat triangular in shape, being outlined in front by the acute angle of the thyroid, or shield-shaped cartilage, and at the back by the cricoid, or seal-ring-shaped cartilage. From the angle of the thyroid cartilage to the cricoid cartilage are stretched two parallel cartilaginous bands known as the vocal cords or ligaments. These ligaments are attached to the cricoid cartilage by two little cartilages called the arytenoid or pyramidal-shaped cartilages. The opening between the cords is called the glottis. The epiglottis is a leaf-shaped cartilage situated at the upper part of the larynx; to its base is attached the root of the tongue. The pharynx is a chamber having fleshy walls, and situated directly over the larynx, with openings into the mouth and nasal passages. The anatomy and physiology of the larynx are very complex and delicate. Only the details necessary for an intelligent use of the organ are given here. (See diagram on page 25.)

The Head. — The parts of the head which are directly concerned in speech are: —

Head. { Tongue, Teeth, Palate, Lips, Nose. } { **The Soft Palate,** **The Hard Palate (roof of the mouth).** }

(See Diagram.)

Respiration. — It may seem superfluous to describe the process of respiration, which we have all been

practising, by the action of involuntary muscles, since the day of birth. But as *artistic respiration*, unlike mere vital inhalation and exhalation, is a distinctly voluntary process, it must be carefully understood and deliberately practised. Without such practice, beauty of voice and elegance of articulation are impossible. The air which is inhaled by the speaker through the nose and mouth, descends through the pharynx, larynx, and wind-pipe to the lungs. The dilation of the air-cells with the in-rushing of the air is accomplished by the simultaneous expansion of the diaphragm, costal and dorsal muscles. As the lungs are filled with air, the diaphragm descends to its lowest position, and the muscular walls of the chest are distended. With the impulse to speak, the diaphragm rises *towards* its normal position, the walls slowly relax their tension, until, when the air is entirely expelled, diaphragm, costal and dorsal muscles attain their normal position. There is always a residue of so-called vital breath in the lungs, even after the most exhaustive artistic use of breath.

Vocalization. — The column of air expelled from the lungs strikes the vocal cords. This stroke of the confined air, assisted by the muscles of the larynx, causes a vibration of the vocal ligaments, which produces a musical tone. The varying tension and relaxation of the cords, together with the vibration of the air in the different chambers of the throat and

head, produce an infinite number of changes in the key and force of tone. It is evident that the human voice partakes of the nature of both a wind and a stringed or reed instrument. But the adjustments are so fine as to make possible the effects of both instruments, — effects which are impossible in the orchestra. A flute must always remain a flute; an organ, an organ; a violin, a violin. In the human voice, one can produce the tone-colors of all these instruments, wonderfully blended or contrasted. The pharynx and certain parts of the larynx, the mouth and the nose, form a series of resonators, or sounding-boards, for the voice. These cavities both multiply and shape the vibrations, thus regulating the power and the quality of the voice. As the walls of the pharynx are elastic, it is particularly adapted to the moulding of tone.

Articulation. — As the tone issues from the pharynx, it is shaped by the mouth and nose into definite vowel forms, or it is cast into consonants by the rapid closing and opening of the tongue, teeth, palate, or lips. While studying in detail the processes of respiration, vocalization, and articulation, the student should remember that in practice, the action of the physical mechanism is an almost instantaneous and simultaneous response to the dictum of the brain.

Respiration in its Relation to Speech. — The different

varieties of artistic respiration may be classified as follows: —

Respiration. { Vocal, Logical, Emotional.

Vocal respiration is a controlled and measured use of the breath for the purpose of producing beauty and power of tone. In correct vocal respiration, the words seem poised on the column of breath. The steady, measured flow of air forms and sustains the succession of vowels and consonants. A good illustration is found in the following description of the "Summer of All-Saints" in Acadia: —

"Filled was the air with a dreamy and magical light; and the landscape
Lay as if new created in all the freshness of childhood.
Peace seemed to reign upon earth; and the restless heart of the ocean
Was for a moment consoled."

Evangeline: LONGFELLOW.

Logical respiration is respiration used to aid in the interpretation of thought. The pauses for breath in the delivery of a sentence must be so arranged as to help rather than hinder the expression of the ideas. Sometimes it will not be necessary to take breath at every rhetorical pause, but the sustaining of breath throughout a series of short phrases requires as much skill as the measured exhalation of breath for a long

phrase. The skilful reader will supply himself with breath for a long phrase or a short phrase, according to the grouping of words in the sentence. The logical pause and the logical respiration are evidently closely associated. But as the study of pause belongs more accurately to the subject of *Time*, it will be treated more fully under that topic.

"And this is what the Roman Church does for religion, feeding the soul not with the essential religious sentiment, not with a drop of the tincture of worship, but making us feel, one by one, all those original elements of which worship is composed."

Fireside Travels: JAMES RUSSELL LOWELL.

Emotional respiration is such an artistic use of inhalation, suspension, or exhalation of breath as to convey emotion. Thus, calm, labored, or spasmodic respiration may suggest different states of mind. A deliberate and audible inhalation is indicative of endurance, either enforced or heroic. Enforced endurance is shown in Cassius's respiration as he exclaims to Brutus (Act IV., 3): —

"O ye gods, ye gods! Must I endure all this?"

Julius Cæsar.

Heroic endurance is implied in Macbeth's respiration as he cries out: —

"I'll fight till from my bones my flesh be hack'd.
Give me my armor."

Macbeth, Act V., 4.

A prolonged exhalation suggests an element of confidence or affection: —

Hamlet. — "Alas, poor Yorick! I knew him, Horatio;
A fellow of infinite jest, of most excellent fancy."
Hamlet, V., 1.

A deliberate holding of breath suggests surprise, reticence, or controlled emotion: —

"She clos'd the door; she panted, all akin
To spirits of the air, and visions wide:
No uttered syllable, or, woe betide!"
Eve of St. Agnes: KEATS.

The whisper is the simplest form of speech. As the air issues from the trachea, it passes through the glottis (the vocal cords remain relaxed) into the pharynx and thence into the mouth, where it is articulated. As there is no vibration of the vocal cords, a strong and well-governed supply of breath is necessary in order to make the whisper audible. The use of the whisper is, therefore, an excellent exercise for students. The preceding examples of the different kinds of respiration may be practised first in a whisper.

Preliminary Exercises in Respiration. — 1. Slow inhalation, suspension, and exhalation of breath; syllables *sh* and *buzz*.

2. Quick but thorough inhalation, as in speaking or singing, suspension of breath, and slow exhalation; the same syllables.

Repeat each exercise several times with care. Use the exclamations *Push! Pull! Puff!* with different kinds of energy, first in a whisper, then aloud.

Simple pantomime may accompany each utterance. Thus, while speaking the word, push a chair steadily and slowly across the room, or lift a weight in each hand from the horizontal to the perpendicular. The objects may be real or imaginary, but the action should be definite. Pull a bell by a rope attached to the clapper, with vigorous inhalation and explosive utterance of the word "Pull!" Keep a feather floating in the air, or blow a soap-bubble gently and keep it suspended in the air by careful and quiet exhalation, saying again and again, "*Puff, puff!*" "*Toss*" and "*Catch*" may also be used. One student may toss an imaginary ball to another student at the opposite side of the room. The word should be suited to the action. Sentences should be read at sight by one member of the class to the others, as a test of his correct use of respiration.

Vocalization in its Relation to Speech. — In theory, the acts of vocalization and of articulation are distinct processes, but, in practice, they are so intimately associated that it is difficult to treat them separately. In both processes we are dealing with the elements of speech, — vowels and consonants. Philologists agree that the first vocal utterances of man were probably vowels. Thus, such exclamations as Oh! Ah! Ugh! may be made expressive of many primitive material wants by a very simple vocal process. Short *u* (as in tub) in English has been called the "natural vowel,"

because it is produced by the easiest opening of the mouth and pharynx, with the vibration of the vocal cords. The consonants are the result of a much more elaborate mental and physical action than the vowels.

Professor Bell classifies the elements of spoken language as Vowels, Glides, and Consonants or Articulations. A Vowel, scientifically speaking, is a musical tone produced in the larynx, and fixed in form by the shape of the mouth. A Vowel retains its form throughout its duration; as *a* in fa-ther.

A Glide is a transition from one Vowel form to another during the same impulse of breath; as *a* in ba-ne.

Bell's Table of English Vowels and Glides. — The sounds are numbered for convenience, as in English the same sound is often represented by several different combinations of letters: —

1. eel.	7. ask.	12. pull.
2. ill.	8. ah.	13. pool.
3–1. ale.	9. up.	8–1. isle.
4. ell.	10. all.	8–13. owl.
5. an.	11. ore.	11–1. oil.
6. earl.	11–13. pole.	2–13. tube.

"The vowels ee (1), ah (8), and oo (13)," says Professor Bell, "are the extremes of the natural vowel scale."

Preliminary Exercises in Vocalization. — It is desirable to practise the notes of speech first on the simplest

open vowel sounds, such as *ah*, *uh*, *awe*. All students who can discriminate note from note should practise these vowels with the musical scale. Even those who have very little "ear" can usually make at least three notes with the correct intervals.

1. Uh, Ah, Awe. Beginning with B-flat (below middle C on the piano) sing first three, then five, then eight notes up and down the scale. Utter the notes with a light "staccato," first with an inhalation before each note, then with one inhalation for the groups of three, five, or eight notes.

2. After the "staccato" practice, sustain the vowel sounds with a prolonged "legato," taking breath before each vowel.

3. Use the words, *push*, *pull*, and *puff*, prolonging the vowels, first from E-flat downwards, then rapidly, and "staccato" downwards to B-flat, and upwards to E-flat.

4. Chant such expressions as *Move slowly*, *Walk quietly*, *Stand firmly*, *Step lightly*, on the four notes mentioned.

5. *Speak* the same words, bearing in mind the different keys used, while retaining the inflections of speech.

6. Continue the exercise of chanting, on long sentences, grouping the words according to the requirements of logical respiration. Thus (to be first intoned, then read): —

"Spirits of the Bells. . . . They take such shapes and occupations as the hopes and thoughts of mortals, and the recollections they have stored up, give them."

The Chimes: DICKENS.

Articulation in its Relation to Speech. — A Consonant, or, more strictly, an Articulation, is an emission of breath or voice (oral or nasal) which is obstructed for an instant at some fixed point in the mouth. The Articulation (Consonant) is composed of two parts, says Professor Bell, a position followed by an action. The firm holding of the position and the prompt relaxation of the hold are equally essential for distinct and elegant articulation.

Bell's Table of English Articulations (Consonants).

BREATH.	VOICE.	
	Oral.	Nasal.
Pan	Ban	Man
When	Wan	
Fan	Van	
Thin	Then	
Sin	Zinc	
Shun	Zh (vision)	
Church	J (judge)	
X (extend)	X (exist)	
Tin	Din	Nun
	R	
	L	
Hew	Yew	
King, Queen	Gun	Ng (song)

The utterance of a consonant is evidently a more complicated process than the formation of a simple vowel. It is said that the characteristic cries of animals are vowel sounds unaccompanied by consonants.

Thus the B-a-a-a of the sheep is, to the accurate listener, merely A-a-a-h. The formation of *B* is too complex an act for the mind and mouth of the sheep. The parrot and certain rare birds can acquire by imitation some of the articulations, but they cannot be said to use intelligently articulate speech.

The vowels represent the blood, the consonants the bones of speech, says Richard Grant White. In other words, the vowels are pre-eminently the sensuous, the consonants the intellectual, elements of speech. It is possible to construct a scale representing the relative values of the vowels and the consonants. As in the spectrum of colors every hue is blended perfectly from violet to red, so in speech we pass imperceptibly from the penetrating, incisive *e*, through the sympathetic *ah*, to the impassioned or heroic *o* and *oo*. In the scale of consonants we recognize at one extreme the "keen-cut, thoughtful *p* and *t*, and at the other, the explosive, guttural, passionate *k*." The poets and skilled prose-writers are masters in their selection of the vowels and consonants whose sound is most closely fitted to the sense. Indeed, the arrangement of the tone-colors of vowels and consonants constitutes a large part of the technique of poetry. The *timbre* of the notes of speech will be considered more fully under Quality of Voice.

Pronunciation. — In grouping the elements of speech into syllables and words, mere dictionary markings

should not be taken as the final authority for accent or utterance. The only absolute guide for the pronunciation of a living language is the usage of the cultivated classes. In England, those classes are tolerably well defined; namely, the professors in the universities, men of letters, the clergy, and the nobility. In France, the Academy and the Théâtre Français fix the standards of pronunciation. In America, we have no definite canon of usage. It is perhaps safe to say, however, that, *in the larger cities*, representatives of the clerical and the legal professions, men of letters and college professors, may be trusted to establish best usage in pronunciation.

In order to secure an elegant pronunciation, all provincialisms must be absolutely abandoned. Unaccented syllables should be carefully uttered — not with pedantic nicety, however; the vowels should be given their correct sound, though they should sometimes be slightly obscured in colloquial speech; the consonants should be accurately but lightly sounded. The Century Dictionary has adopted an ingenious system of marking to distinguish authorized colloquial, from more formal, pronunciation.

Preliminary Exercises in Articulation and Pronunciation. — 1. Practise the exact position and action of every consonant.

2. Practise difficult combinations of words and consonants, (1) in a whisper, (2) audibly.

3. Poetical use of vowels and consonants.

"Fountains, and ye that warble as ye flow,
Melodious murmurs, warbling tune his praise."
Paradise Lost: MILTON.

"The breezy call of incense-breathing morn,
The swallow twittering from her straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed."
Elegy: GRAY.

"All these and thousand thousands many more,
And more deformèd monsters thousand fold,
With dreadful noise and hollow, rombling sound
Came rushing."
The Faerie Queene: SPENSER.

III.

PITCH.

THE physical properties of tone are: —

Tone. { Pitch, Force, Quality.

In the consideration of the voice, as used in speaking, the element of Time must also be treated.

Pitch of sound, whether produced by the voice or by any other instrument, depends upon the rapidity of vibrations, force upon the amplitude, quality upon the form of vibrations. In the human voice, pitch is regulated chiefly by the lengthening and shortening of the glottis, with the elasticity of the vocal cords. The supply of breath must be accurately adjusted to the notes of the musical scale. Thus, the lower notes, produced by fewer vibrations per second, require less breath than the upper notes. The musical scale is used for convenience of practice in speaking, though the actual intervals of speech are much shorter than those of singing. Sidney Lanier, who was both poet and musician, declares that, in the gamut of speech,

it is possible to detect at least nine tones in the interval called in music a "whole tone." Thus the effect of greater extremes of pitch is gained by a narrower range of notes than in singing. The octave divided by middle C on the piano will cover most of the exigencies of speech for the woman's voice, the range of the average male voice being an octave below.

Pitch as applied to Speech. — It is said that every action in nature has its key-note, — the purring of the breezes over the mountain-sides in summer, the sighing and groaning of the pine forests in winter, the rustle of the corn-fields, the thunder of the waters. The fundamental note of Niagara has been fixed in musical notation, and the key and melodies of birds' songs have been actually written down by careful listeners. The poet, Dante Gabriel Rossetti, has admirably expressed this idea of a key-note which pervades the life of the woods, the sea, and the streets: —

"Listen alone beside the sea,
Listen alone among the woods;
Those voices of twin solitudes
  Shall have one sound alike to thee.
Hark where the murmurs of thronged men
Surge and sink back and surge again, —
  Still the one voice of wave and tree.

  Gather a shell from the strown beach
And listen at its lips: they sigh
The same desire and mystery,
  The echo of the whole sea's speech;
And all mankind is thus at heart,

Not anything but what thou art:
And Earth, Sea, Man are all in each."
The Sea-Limits.

Every man and woman speaks in his or her characteristic pitch of voice. Every conversation or address has a definite key. This pitch may be heard throughout the conversation, independent of the rise and fall of the voice in the cadence of phrases. Thus, the theme of a conversation heard in an adjoining room can be told by the key which strikes the ear, even when words are lost. The changes of key are gradual, — ascending or descending the scale from the key-note. The transition is also often very abrupt. These modulations of key are governed by the modifications of the thought or sentiment. It follows, therefore, that the closer the apprehension of the thought or sentiment, the richer and more refined will be the modulations of pitch. The trained speaker or reader will always, however, observe the laws which underlie the use of pitch. A low note is expressive, in general, of serious, solemn thought or emotion. The voice rises to the medium notes of the scale in the expression of gentle, controlled emotion or abstract thought, and it ascends towards the upper limits of the scale in the utterances of animation, joy, ecstasy. If the original pitch of the voice is too high or too low to accommodate itself readily to these laws, it should, with due care, be trained up or down the scale.

The key-note of any discourse having been determined, the artistic speaker will be careful to keep all the modulations within the harmonic intervals of that musical key. Otherwise the effects of transition will be discordant, and the thought or sentiment distorted. This law should be carefully observed at the beginning of new sentences, paragraphs, or stanzas.

The laws of pitch are equally applicable to every variety of discourse, — to the conduct of familiar conversation, to the persuasion of the orator, to the intensity of dramatic expression.

While the changes in pitch are indicative of many subtle moods of mind, it will be found that pitch is the property of tone which responds most directly to the reasoning processes; it represents the intellect of the voice. This special function of pitch will be more apparent in the study of the melodies or tunes of speech.

Examples. — Let the student decide upon the proper key of each selection, testing the note by chanting a few words before reading. The listeners should decide whether the speaker has accurately followed the chosen key while reading.

"Hail to thee, blithe Spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest."

To a Sky-Lark: P. B. SHELLEY.

"There is a feeling in heroic poetry or in a burst of eloquence that I sometimes catch in quite different fields. I caught it this morning, for instance, when I saw the belated trains go by, and knew how they had been battling with storm, darkness, and distance, and had triumphed. The moving train is a proud spectacle, especially in stormy and tempestuous nights. When I look out and see its light, steady and unflickering as the planets, and hear the roar of its advancing tread, or its sound diminishing in the distance, am I comforted and made stout of heart. O night, where is thy stay! O space, where is thy victory!"

Touches of Nature: JOHN BURROUGHS.

"The night wind has a dismal trick of wandering round and round [an old church], and moaning as it goes; and of trying, with its unseen hand, the windows and doors. And when it has got in, as one not finding what it seeks, whatever that may be, it wails and howls to issue forth again; and not content with stalking through the aisles, and gliding round and round the pillars, and tempting the deep organ, soars up to the roof, and strives to rend the rafters; then flings itself despairingly upon the stones below, and passes, muttering, into the vaults."

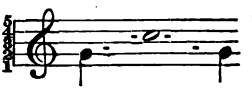
The Chimes: CHARLES DICKENS.

Pitch — The Melodies of Speech. — Having studied the *general* laws of pitch as regulated by the theme and its modifications, let us now consider the changes in pitch caused by the more intimate relations of thought in the succession of words in a sentence. As in music, the general theme determines the key-

note; the sequence of ideas makes the melodies or inflections of speech. In studying the melodies of speech, one is confronted by limitations which are unknown in music. Language is, to a certain extent, a conventional tool for the conveyance of thought, though philologists are able to account for the history of words by some natural law of growth in civilization. The speaker, however, must accept the words of a language as the symbols of ideas. With the words of a spoken language are associated, by long usage, certain definite arrangements of notes or *melodies*. It is, indeed, the melody of the spoken tongue which makes it live. Latin and Greek are "dead" languages because we no longer know the cadences or tunes of the idiom with which we may be perfectly familiar on the printed page. French or Italian, though pronounced accurately, is not true French or Italian if the native melodies are not associated with the acquired words. It is the difficulty of learning, with the new words of a language, the new tunes of speech, which makes it almost impossible for an alien ever to speak perfectly an acquired tongue. The variations of the English language, as spoken in England, Ireland, Scotland, and America, are due not only to differences of pronunciation, but also to slight variations in the tunes of familiar speech. It should be noticed, however, that among cultivated speakers in Great Britain and

the United States, both in public and in private life, there is a marked resemblance in the melodies of speech. Taking this body of men and women as our standard of "best usage," both for pronunciation and melody, let us proceed to analyze some of the most familiar tunes of colloquial speech. These colloquial melodies underlie the interpretation of the noblest flights of eloquence or the most refined delineations of character. No actor can read the lines of Lear or Hamlet, no speaker can follow Webster or Phillips Brooks, without an accurate knowledge of the tunes of the *best* every-day talk.

The voice may rise or fall by short or long intervals throughout the scale. In speaking, the voice invariably glides from one note to another, while in singing it moves generally by marked transitions from note to note. In singing, the vowels are often prolonged; the sensuous element of speech (the vowel) is thus made more prominent than in speaking. In uttering the melodies of speech there must be a perfect adjustment of vowels and consonants. The slightest over-doing of the vowels is an abominable affectation, while the slurring of consonants is an equally unfortunate habit.

Let the key of a sentence be represented by a  note on the musical staff (line 2). The various inflections will then rise from or fall to this

note, or some harmonically related note. The chant, recitative, or monotone follows the key-note or one of its harmonic intervals. It is, as used in the opera or the liturgy of the church, a connecting link between song and speech. Its special function in speech will be explained hereafter. The rise of the voice is suggestive of a certain trend of thought; its fall, of another definite tendency of mental action. Its rise and immediate fall form the peculiar melody of emphasis or forcible expression. These melodies constitute a *vocal logic*. They are, of course, modified by the changing conditions of thought; and the student must consider the principal variations upon the original melodies as he would the exceptions to a rule of grammar or rhetoric.

The melodies of speech, which are simply successive changes in pitch, are the direct exponents of thought. The child who is learning to read, as well as the student of Elocution, should master at the outset the familiar tunes of thought. The usual reading of a child or an illiterate person (Pomona's, for example, as described by Mr. Stockton in "Rudder Grange") is tuneless. "*This-is-a-dog*" is merely a series of *words* without the accompanying music of their utterance.

Preliminary Exercises in Melody. — 1. Practise the vowels with the monotone, i.e., with long, sustained notes up and down the scale.

2. Group the sounds in two's, taking breath before each group.

3. Speak words containing large, open vowels (such as *large*, *awe*, *round*, *sonorous*), (1) with rising inflections, short and long; (2) with falling inflections; (3) with the rise and fall of voice combined.

4. Count from 1 to 10 up and down the speaking scale.

Laws of Melody. — I. The monotone, which is simply an absence of melody, is used in speech to indicate the suppression of mental activity in the presence of strong emotion. The monotone may suggest awe, deference, or the other extreme of the scale of feeling — supreme intensity of emotion.

EXAMPLES.

"Thou, too, hoar mount, with thy sky-pointing peaks,
Oft from whose feet the avalanche, unheard,
Shoots downward, glittering through the pure serene,
Into the depth of clouds that veil thy breast —
Thou, too, again, stupendous mountain! thou
That, as I raise my head, awhile bowed low
In adoration, upward from thy base,
Slow travelling with dim eyes suffused with tears —
Solemnly seemest, like a vapory cloud,
To rise before me, rise, oh, ever rise!"

Hymn: S. T. COLERIDGE.

Cymbeline. "O disloyal thing,
That shouldst repair my youth, thou heap'st
A year's age on me!

Imogen. (*Monotone.*) "I beseech you, sir,
Harm not yourself with your vexation.
I am senseless of your wrath; a touch more rare
Subdues all pangs, all fears."

Cymbeline, Act I., sc. 1.

II. Starting from the key-note, the voice rises slightly or is suspended, at every logical pause, unless the word at that pause is of special value to the thought. By this melody the thought is carried or suspended until it reaches a conclusion at the end of the sentence. That conclusion is marked by a fall of the voice to the key-note.

"The soul which animates Nature is not less significantly published in the figure, movement, and gesture of animated bodies, than in its last vehicle of articulate speech."

Behavior: R. W. EMERSON.

"All night the dreadless angel, unpursued
Through heaven's wide champaign, held his way, till morn,
Waked by the circling hours, with rosy hand
Unbarred the gates of light."

Paradise Lost: MILTON.

III. Words or phrases used in direct and familiar address are delivered with a short rising inflection.

"Why, when, I say — Nay, good, sweet Kate, be merry."

Taming of the Shrew, IV., 1.

IV. In formal address the falling inflection is used.

Brutus. "Romans, countrymen, and lovers!
Hear me for my cause, and be silent that ye may hear."

Julius Cæsar, III., 2.

V. If the address becomes impassioned appeal, the voice rises through longer intervals of the scale.

Wolsey. "O Cromwell, Cromwell!
Had I but served my God with half the zeal
I served my king, He would not in mine age
Have left me naked to mine enemies."

Henry VIII., III., 2.

VI. At the close of a series of addresses or appeals, the last word or phrase, which often makes a climax, may be read with a falling inflection.

Macbeth. "Seyton! — I am sick at heart,
When I behold — Seyton, I say! — This push
Will cheer me ever, or *dis-ease* me now.
I have lived long enough; . . .

. . . . . .

Seyton!

Enter Seyton.

Seyton. What's your gracious pleasure?"

Macbeth, V., 4.

VII. If the word of address follows a very important word, the falling inflection may be used; in other words, an emphasis dominates all the secondary inflections of a sentence.

"A light on Marmion's visage spread, and fired his glazing eye.
With dying hand above his head,
He shook the fragment of his blade,
And shouted 'Victory! —
Charge, Chester, charge! On, Stanley, on!'
Were the last words of Marmion."

Marmion: SIR WALTER SCOTT.

VIII. The melody of a definite question (one which can be answered by "yes" or "no") is a gradual rise of the voice from the beginning to the end of the sentence. If the sentence is very long, the voice should ascend from an interval below the key-note, rise slightly through the first phrases, remain suspended during the middle, and rise again gradually towards the end of the sentence. In this way the effect of a continuous rise of voice is secured without extending unnecessarily the limits of the speaking scale.

"We [members of the British Parliament] were nothing but instruments. Do you, after this, wonder that you have no weight and no respect in the Colonies? After this, are you surprised that Parliament is every day and everywhere losing (I feel it with sorrow; I utter it with reluctance) that reverential affection which so endearing a name of authority ought ever to carry with it; that you are obeyed solely from respect to the bayonet; and that this House, the ground and pillar of freedom, is itself held up only by the treacherous under-pinning and clumsy buttresses of arbitrary power?"

American Taxation: EDMUND BURKE.

IX. In a series of definite questions, a climax may be produced by reading the last question with a falling inflection.

Shylock. "Three thousand ducats: well.

Bassanio. Ay, sir, for three months.

Shy. For three months: well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound: well.

Bass. May you stead me? Will you pleasure me? Shall I know your answer?"

The Merchant of Venice, I., 3.

X. The melody of an indefinite question is a gradual fall of the voice from the beginning to the end of the sentence. If the sentence is very long the voice should descend, in the manner described in the treatment of the rise of voice, in a long, definite interrogative.

"But first whom shall we send
In search of this new world? Whom shall we find
Sufficient? Who shall tempt, with wand'ring feet,
The dark unbottom'd infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his airy flight,
Upborne with indefatigable wings
Over the vast abrupt, ere he arrive
The happy isle? What strength, what art can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick,
Of angels watching round?"

Paradise Lost: MILTON.

XI. A sentence exclamatory in form may be either ejaculatory or interrogatory in spirit. A declarative sentence may also be used as an exclamation or interrogation. The melody must, of course, closely follow the intention of the speaker.

XII. The usual melody of the declarative sentence is marked by the return of the voice to the key-note.

"So they read in the book in the law of God distinctly, and gave the sense, and caused the people to understand the law."

Nehemiah: BIBLE.

XIII. In a series of sentences forming a paragraph or stanza, the voice should not fall to the key-note until the close of the last sentence. The preceding sentences should be closed with a suspension, rise, or partial fall of the voice, according to the connection of thought between sentence and sentence.

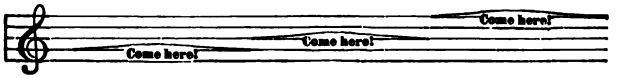
"We should not bestow our faculties on a multitude of small and unimportant affairs. This is to waste them without benefit to ourselves or to mankind. We should employ them in the pursuit of some great and good end."

"Then quickly rose Sir Bedivere, and ran,
And, leaping down the ridges lightly, plunged
Among the bulrush beds, and clutch'd the sword,
And strongly wheel'd and threw it. The great brand
Made lightnings in the splendor of the moon,
And flashing round and round, and whirled in an arch,
Shot like a streamer of the northern morn,
Seen where the moving isles of winter shock
By night, with noises of the Northern Sea.
So flash'd and fell the brand Excalibur."

Morte d'Arthur: LORD TENNYSON.

Melody of Emphasis. — We come now to the consideration of the more complex melody of emphasis, — the rise and immediate fall of the voice. Emphasis means, etymologically, "forcible expression." There are many ways of producing "forcible expression," but this peculiar speech-tune (a combination of the rising and falling inflection) is the *essential* means of emphasis. Its peculiar office is to discriminate the

word or phrase marked by its cadence from all related ideas, expressed or understood. Thus: "The animal you see is a *horse*." That is, it is not a dog nor a cow. "It is a *bay* horse;" — it is not a black nor a gray horse. It will be found that this melody underlies or accompanies every other means of emphasis. Thus the sentence, "Come here!" may be spoken softly or with tremendous force, "COME HERE!" With the added force, an intensified form of the melody of emphasis is used. The melodies of emphasis accompany also a change of key: —



Changes in time and *timbre* also do not obliterate the appropriate melodies of emphasis.

It will be seen from the preceding examples, that, as the thought becomes intensified, the melody of emphasis includes a longer interval of notes, and that this interval is generally lengthened by a rise in the scale. Thus:

This law varies, however, in different languages or dialects. Thus, a distinguishing characteristic of the Scotch dialect is found in the fact that the melody of emphasis does not rise, but falls, from the key-note to the culmination of the emphatic phrase. In English, the melody of emphasis begins at the logical

pause preceding the emphatic phrase, rises gradually to the accented syllable of the central word in the phrase, and falls to the succeeding logical pause. Thus: —

"I was ⌠as yet ⌠a stranger in England."

The melody of emphasis may include a single word or a long phrase; thus: —

"Arm! *Arm!* it is — it is the cannon's opening roar!"

In studying the melodies of emphasis, two principles should constantly be borne in mind: —

1. *The distribution of emphasis.*
2. *The concentration of emphasis.*

In distributing or placing emphasis in a sentence, the reader must theoretically mark *every* important word or phrase by the characteristic melody of the voice. In practice, however, it will be found that some of these melodies must be modified or omitted for the sake of euphony; hence the principles of concentration or economy of emphasis.

Distribution of Emphasis. — XIV. A new idea must always be emphatic.

"To die, — to sleep, —
To sleep! perchance to dream! ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause."

Hamlet, III., 1.

XV. If the same idea recurs throughout the passage, though in the same or in different words, it is unnecessary to repeat the melodies of emphasis.

Bassanio. "Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When naught would be accepted but the ring,
You would abate the strength of your displeasure."
Merchant of Venice, V., 1.

XVI. If the words are repeated in order to intensify the thought, the melodies of emphasis should be correspondingly lengthened.

"Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude."
As You Like It, II., 7.

XVII. If the words are repeated in order to strengthen the thought by mere reiteration, the melodies of emphasis should simply be repeated.

"And every word its ardor flung
From off its jubilant iron tongue
Was War! War! War!"
THOMAS BUCHANAN READ.

XVIII. The rhetorical figure, simile, should always be read with a marked melody of emphasis. At the

close of such a strong emphasis, the voice sometimes falls to the key-note at the succeeding logical pause.

"Like the noise of chariots on the tops of mountains shall they leap, like the noise of a flame of fire that devoureth the stubble, as a strong people set in battle array."

Joel: BIBLE.

XIX. The intensive particles, such as *though*, *even*, whether expressed or understood, are always followed by a marked emphasis.

"Though he slay me, yet will I trust in Him." — *Bible.*

Concentration of Emphasis. — The following laws of melody are to be used as modifiers of the preceding principles, in order to promote the harmony of the sentence by omitting superfluous melodies.

XX. In a long series of modifying words or phrases, postpone the melody of emphasis to the last member of the series. If, however, each member of the series is equally valuable, the melodies of emphasis must follow the thought without regard to euphony.

"The thing I want to see is not Redbook lists and Court Calendars and Parliamentary Registers, but the Life of Man in England: what men did, thought, suffered, enjoyed; the form, especially the spirit, of their terrestrial existence, its outward environment, its inward principle; how and what it was; whence it proceeded, whither it was tending."

Boswell's Life of Johnson: THOMAS CARLYLE.

XXI. When the important word is followed by a modifying phrase or clause, postpone the emphasis to the most important word in the modifier.

"A violet by a mossy stone,
Half hidden from the eye;
Fair as a star, when only one
Is shining in the sky."

WILLIAM WORDSWORTH.

"An American in an English house will soon adopt the opinion that the English are the very kindest people on earth, and will retain that idea as long, at least, as he remains on the inner side of the threshold. Their magnetism is of a kind that repels strongly while you keep beyond a certain limit, but attracts as forcibly if you get within the magic line.

Our Old Home: NATHANIEL HAWTHORNE.

Surrey. "The heads of all thy brother cardinals
(With thee, and all thy best parts, bound together)
Weigh'd not a hair of his."

Henry VIII., III., 3.

XXII. In a complicated antithesis, suppress the emphasis upon one member of each theoretically emphatic group of words.

"On parent's knees, a naked new-born child,
Weeping thou sat'st while all around thee smiled;
So live, that, sinking in thy last long sleep,
Calm thou may'st smile, while all around thee weep."

From the Persian: SIR WILLIAM JONES.

Major and Minor Cadences in Emphasis. — In familiar, unimpassioned speech the melodies of emphasis occur in *major* intervals of moderate length. If the theme becomes exalted or heroic, the intervals are generally

lengthened. The following descriptions of English and Italian scenery illustrate, respectively, the narrower and the wider range of emphasis.

"On English ground
You understand the letter . . . ere the fall,
How Adam lived in a garden. All the fields
Are tied up fast with hedges, nosegay-like;
The hills are crumpled plains, — the plains, parterres,
The trees round, woolly, ready to be clipped;
And if you seek for any wilderness
You find, at best, a park.

Not a grand nature. Not my chestnut woods
Of Vallombrosa, cleaving by the spurs
To the precipices. Not my headlong leaps
Of waters, that cry out for joy or fear
In leaping through the palpitating pines,
Like a white soul tossed out to eternity
With thrills of time upon it . . . Italy
Is one thing, England one."

Aurora Leigh: MRS. BROWNING.

When weakness, pathos, or melancholy is to be expressed, the cadences of emphasis are shortened and become *minor*, as in music.

"Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary, fu' o' care?
Thou'lt break my heart, thou warbling bird,
That wantons through the flowering thorn;
Thou minds me o' departed joys,
Departed — never to return."

The Banks o' Doon: ROBERT BURNS.

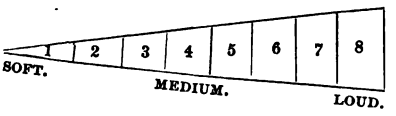
IV.

FORCE.

FORCE or power of tone depends upon the length of the vibrations of the resonant medium. Physiologically, power of voice is produced by a liberal but measured supply of breath, which, striking accurately the vocal cords, produces a complete vibration of the air in the resonance chambers of the voice. Other things being equal, the stronger the current of breath, the louder the sound uttered.

A Scale of Force. — As we have adopted the musical scale of eight notes as the basis of melody in speech, let us construct a similar scale or measure of Force.

Imagine a gamut of eight degrees of force, including the intermediate fractions of intervals.



At one extreme we have soft force, which gradually increases to medium, and finally to loud force; or, in musical terms, a crescendo from pianissimo to fortissimo. The element of Force is less subtle than that of Pitch in its influence upon speech. It does not enter into the refinements of

thought, but is broadly expressive of various degrees of strength or weakness, either physical or spiritual.

Soft force is an index of physical weakness or depression, and also of tender and suppressed emotion.

"The lovely lady, Christabel,
Whom her father loves so well,
What makes her in the wood so late,
A furlong from the castle gate?
She stole along, she nothing spoke,
The sighs she heard were soft and low.
And naught was green upon the oak
But moss and rarest mistletoe:
She kneels beneath the huge oak tree,
And in silence prayeth she."

Christabel: S. T. COLERIDGE.

Medium force is used in colloquial or didactic utterance, and also in the expression of controlled emotion.

"I grieve to say it, but our people, I think, have not generally agreeable voices. The marrowy organisms, with skins that shed water like the backs of ducks, with smooth surfaces neatly padded beneath, and velvet linings to their singing-pipes, are not so common among us as that other pattern of humanity with angular outlines and plane surfaces . . . and voices at once thin and strenuous — acidulous enough to produce effervescence with alkalies, and stridulous enough to sing duets with the katydids."

O. W. HOLMES.

Loud force expresses exuberance of power — in pleasure or in passion.

"God for King Charles! Pym and such carles
To the Devil that prompts 'em their treasonous parles!
Cavaliers, up! Lips from the cup,
Hands from the pasty, nor bite take nor sup
Till you're —
(CHORUS) Marching along, fifty-score strong,
Great-hearted gentlemen, singing this song."
Cavalier Tunes, I., 2: ROBERT BROWNING.

It is evident that the force of a given passage or characterization may be determined in outline by the general style of the composition. The secondary changes in force may be abrupt or gradual, according to the movement of thought. The following passage illustrates both gradual and abrupt transitions in force.

"Meanwhile, Standish had noted the faces and figures of Indians
Peeping and creeping about from bush to tree in the forest,
Drawing about him still closer and closer the net of their ambush.

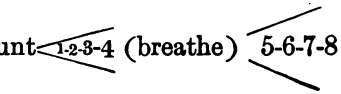
. . . . . .

Headlong he leaped on the boaster, and, snatching his knife from its scabbard,
Plunged it into his heart, and, reeling backward, the savage
Fell with his face to the sky, and a fiend-like fierceness upon it.
Straight there arose from the forest the awful sound of the war-whoop;
And like a flurry of snow on the whistling wind of December,
Swift and sudden and keen, came a flight of feathery arrows.
Then came a cloud of smoke, and out of the cloud came the lightning;
Out of the lightning, thunder, and death unseen ran before it."
The Courtship of Miles Standish: HENRY W. LONGFELLOW.

Relative Value of the Terms Soft and Loud. — The terms soft and loud are relative in value. In a large room, soft force must strike the ear of the listeners as soft, and loud force must *seem* loud. When many persons are speaking at once (as in a drawing-room), medium force which would be appropriate under ordinary circumstances must be lessened in order not to interfere with the "general good."

Preliminary Exercises in Force. — (These exercises should not be practised until the student has absolute control of his breath in the production of vowels and consonants.)

1. Practise the scale of Force as follows: —



2. Reverse the exercise.

3. Chant *Push*, with force, from 1-4 (PUSH!)

Use other vowels and phrases in the same way.

4. Reverse the exercise: PUSH!

5. Shout: *Run!* RUN!! RUN!!! using the appropriate emphasis with the Force.

6. Read carefully the sentences given above as illustrations of different degrees of Force.

Stress. — Stress, as used in Elocution, may be de-

scribed as a mode of force. As pitch applied to the succession of thought in a sentence becomes melody, so force applied to syllables of a word becomes stress. When the main pressure of force falls upon the beginning of a syllable, it is called Radical (root) Stress; thus, *Arm! Hurry!* In words of more than one syllable, Stress falls principally upon the accented syllable. Indeed, it is by means of a slight Stress that "accent" is produced.

When the pressure falls upon the middle of a syllable it is called Median Stress; as, *Soothe*, *Lullaby.*

Stress placed upon the end of a syllable is called Final or Terminal Stress; as, *Loathe*, *Defy.*

Stress which is evenly distributed throughout the syllable is called Thorough Stress; as, *Hurrah! Hurrah!*

Radical Stress corresponds to the musical term *staccato;* Median, to *legato.* Radical Stress conveys impressions of activity, energy, — either mental or physical. In common with the other varieties of Stress, it may be used with every degree of force — from the softest whisper to the loudest shout.

"Fie upon't! foh! About, my brains! I have heard,
That guilty creatures, sitting at a play,
Have, by the very cunning of the scene,
Been struck so to the soul, that presently
They have proclaimed their malefactions;
For murder, though it have no tongue, will speak

With most miraculous organ. I'll have these players
Play something like the murder of my father,
Before mine uncle; . . . the play's the thing,
Wherein I'll catch the conscience of the king."

Hamlet, II., 2.

"If it be true that there is hereafter to be neither a Russian policy, nor a Prussian policy, nor an Austrian policy, nor a French policy, nor even, which yet I will not believe, an English policy, there will be, I trust in God, an American policy. If the authority of all these governments be hereafter to be mixed and blended, and to flow in one augmented current of prerogative over the face of Europe, sweeping away all resistance in its course, it will yet remain for us to secure our own happiness by the preservation of our own principles; which I hope we shall have the manliness to express on all proper occasions, and the spirit to defend in every extremity."

The Revolution in Greece: DANIEL WEBSTER.

Median Stress, the legato of music, marks tranquil or controlled experience.

"Calm is the morn, without a sound,
Calm as to suit a calmer grief,
And only through the faded leaf
The chestnut pattering on the ground."

In Memoriam: LORD TENNYSON.

"Since first the dominion of men was asserted over the ocean, three thrones, of mark beyond all others, have been set upon its sands, — the thrones of Tyre, Venice, and England. Of the First of these great powers, only the memory remains; of the Second, the ruin; the Third, which inherits their greatness, if it forget their example, may be led through prouder eminence to less pitied destruction.

"The exaltation, the sin, the punishment of Tyre have been recorded for us, in perhaps the most touching words ever uttered by the Prophets of Israel against the cities of the stranger. But we

read them as a lovely song, and close our ears to the sternness of their warning; for the very depth of the Fall of Tyre has blinded us to its reality, and we forget, as we watch the bleaching of the rocks between the sunshine and the sea, that they were once 'as in Eden, the garden of God.'

"Her successor, like her in perfection of beauty, though less in endurance of dominion, is still left for our beholding in the final period of her decline; a ghost upon the sands of the sea, so weak, so quiet, so bereft of all but her loveliness, that we might well doubt, as we watched her faint reflection in the mirage of the lagoon, which was the City, and which the Shadow."

The Stones of Venice: JOHN RUSKIN.

Final Stress indicates power held in reserve for the ultimate exercise of tremendous energy.

"And, Douglas, more I tell thee here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near
(Nay never look upon your lord,
And lay your hands upon your sword),
I tell thee, thou'rt defied!
And if thou said'st, I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
Lord Angus, thou hast lied!"

Marmion: SIR WALTER SCOTT.

"From that first necessary assertion of Luther's, 'You, self-styled *Papa*, you are no Father in God at all: you are — a Chimera, whom I know not how to name in polite language!' — from that onwards to the shout which rose round Camille Desmoulins in the Palais-Royal, '*Aux Armes!*' when the people had burst up against *all* manner of Chimeras, — I find a natural historical sequence. That shout, too, so frightful, half-infernal, was a great matter. Once more the voice of awakened nations, — starting confusedly, as out of nightmare, as out of death-sleep,

into some dim feeling that Life was real; that God's world was not an expediency and diplomacy! Infernal; — yes, since they would not have it otherwise. Infernal, since not celestial or terrestrial! Hollowness, insincerity *has* to cease; sincerity of some sort has to begin. Cost what it may, reigns of terror, horrors of French Revolution or what else, we have to return to truth. Here is a Truth, as I said: A Truth clad in hell-fire, since they would not but have it so!"

Hero Worship: THOMAS CARLYLE.

Thorough Stress implies merely a mechanical exertion of force, as in calls or commands.

"Some to the common pulpits! and cry out,
Liberty, freedom, and enfranchisement!"

Julius Cæsar, III., 1.

Stress in Colloquial Elocution. — In ordinary conversation the constant use of any one stress should be avoided. If the tendency is to continually employ Radical Stress, let the student make special study and application of Median Stress, and *vice versa*. In the average speech of the cultivated man or woman, Median Stress should predominate.

V.

QUALITY.

THE word quality is so vague a term that it is difficult to restrict it to a scientific use. The French word, *timbre* (stamp), or the German compound, *klang-farbe* (tone-color), is more accurate. In Physics, the stamp, color, or quality of tone is produced by the peculiar form given to the waves of sound. The vibrations originated in the violin have one form, those in the flute another, and those in the cornet still another. In the human voice the resonance chambers of the larynx, pharynx, and head are the principal factors of tone-quality. Thus an individual, a family, and even a race, may be stamped by heredity with a peculiar quality of voice. But, as has been already said, the human voice is superior to other instruments in that it is possible to modify, at will, its original *timbre*. Since, then, the voice is so easily susceptible of education, there is small excuse for the transmission of a disagreeable family voice.

The Timbre of Vowels and Consonants. — The vowels and consonants represent, in their original form, a

scale of different tone-colors. But these different colors can be given *approximately* to each one of the vowels. According to Professor Bell's scale of vowels and consonants, given above (pp. 33 and 35), the "vowels *ee*, *ah*, and *oo* are the extremes of the natural vowel scale: the closest lingual vowel is *ee*, the closest labial *oo*, and the most open sound *ah*." The vowels which intervene in the scale are approximate in form to these. Of the consonants, Professor Bell says, that *P*, *B*, and *M* "have the most anterior formation," thence the scale moves on to *T*, *D*, and *N*, reaching finally *K*, *G*, and *Ng*, "which have their seat farthest within the mouth." The predominance of any one of these three sets of vowel and consonant shapes produces a definite tone-color or quality of voice. The skilful use of this subtle element of speech, *Quality*, is most apparent in the higher forms of poetry, and in the best prose-writing. Indeed, English prosody is largely a study of the harmony of vowel and consonant colors in Alliteration, Rhyme, and Blank Verse.

Qualities of Voice. — If the ideas to be conveyed (whether in poetry or in familiar speech) are clear, animated, incisive, the *ee* and *p* colors prevail, and the quality of voice is **Brilliant.**

"Haste thee, Nymph, and bring with thee
Jest and youthful Jollity,
Quips and cranks and wanton wiles,
Nods and becks and wreathèd smiles."

L'Allegro: JOHN MILTON.

"We ministers cannot help noting with interest among the symptoms of our time the way in which the preacher himself is regarded. . . . The preacher is no longer the manifest superior of other men in wit and wisdom. . . . There are two great faults of the ministry which come, one of them from ignoring, the other from rebelling against, this change in the attitude of the minister and the people towards each other. The first is the perpetual assertion of the minister's authority for the truth which he teaches. . . . And the other fault is the constant desire to make people hear us who seem determined to forget us. This is the fault of sensational preaching. A large part of what is called sensational preaching is simply the effort of a man who has no faith in his office or in the essential power of truth to keep himself before people's eyes by some kind of intellectual fantasticalness. . . . It is more tempting to be clever and unjust than to be serious and just. Every preacher has constantly to make his choice which he will be. It does not belong to men, like angels, to be 'ever bright and fair' together. And the anxious desire for glitter is one of the signs of the dislodgement of the clerical position in our time."

Yale Lectures on Preaching: PHILLIPS BROOKS.

If the ideas are agreeable, harmonious, sympathetic, the *ah* colors prevail, and the quality of voice is **Mellow.**

"This flower she stopped at, finger on lip,
Stooped over, in doubt, as settling its claim;
Till she gave me, with pride to make no slip,
Its soft meandering Spanish name.
What a name! Was it love or praise?
Speech half-asleep or song half-awake?
I must learn Spanish, one of these days,
Only for that slow sweet name's sake."

The Flower's Name: ROBERT BROWNING.

"Running through Beckley Park, clear from the chalk, a little stream gave light and freshness to its pasturage. . . . The view was sweet and pleasant to him, for all the babbling of the water was of Rose; and winding in and out, to east, to north, it wound to embowered hopes in the lover's mind, to tender dreams; and often at dawn, when dressing, his restless heart embarked on it and sailed into havens, the phantom joys of which colored his life for him all the day. But most he loved to look across it when the light fell. The palest solitary gleam along its course spoke to him rich promise. The faint blue beam of a star chained all his longings, charmed his sorrows to sleep. Rose, like a fairy, had breathed her spirit here; and it was a delight to the silly luxurious youth to lie down and fix some image of a flower bending to the stream on his brain, and in the cradle of fancies that grew round it, slide down the tide of sleep."

Evan Harrington: GEORGE MEREDITH.

If the ideas are heroic, sublime, the *oh* and *oo* colors prevail, and the quality of voice is sonorous, or **Orotund.**

"Stormy the day of her birth;
Was she not born of the strong,
She, the last ripeness of earth,
Beautiful, prophesied long?
Stormy the days of her prime;
Hers are the pulses that beat
Higher for perils sublime,
Making them fawn at her feet.

Was she not born of the strong?
Was she not born of the wise?
Daring and counsel belong
Of right to her confident eyes:
Human and motherly they,
Careless of station or race:

Hearken! her children to-day
Shout for the joy of her face."

An Ode for the Fourth of July, 1876: JAMES RUSSELL LOWELL.

"I never shall forget the half day that I spent on Gorner Grat, in Switzerland. . . . It is a barren rock, with snow only here and there in the cracks and crevices; but oh! what a vision opened upon me as I cast my eyes around the horizon! There stood some fifteen of Europe's grandest mountains. Down from the sides of these mountains flowed ten distinct glaciers beside. I swept the horizon, and saw at one glance those glorious elevations, on whose tops the sun kindled all the melodies and harmonies of light. I was alone. I disdained company. I was a son of God, and I felt eternity and God and glory. And life! — its murmur was like the murmur of the ocean when you hear the beating of the surf against the shore twenty miles away. Life! — it was like the faintest memory of a fading dream. And the influences that had subdued me or warped me — in that royal hour of coronation I lifted them up, and asked, in the light of the other sphere, what are ambition and vanity and selfishness, and all other worldly passions? Looking down from that altitude, I gained anew a right measure of life. I never have forgotten it, and I never shall forget it till that vision lapses into the eternal one!

"Thus, too, one may stand on a mount of vision, quite apart from life and its seductive influences, and there fashion again and readjust all his moral measurements."

Sermon in Plymouth Church, 1866: HENRY WARD BEECHER.

Variations of Tone-Colors in the Same Words. — As has been already hinted, it is possible to make every vowel *approximately* Brilliant, Mellow, or Orotund in quality. By changing the qualities of voice upon the same word or phrase, a great variety of

meanings may be conveyed. The French monologue, "Oh Monsieur!" the German comedy, "Come Here!" the clown's "O Lord, Sir!" (in "All's Well that Ends Well") are all based upon the possibility of varying the speech-colors and melodies of these phrases, under changing dramatic situations. It is evident that the vowel forms have greater elasticity than those of the consonants. *P* is more inflexibly *p* than *ee*, *ee*. Hence the vowels are a more important element in tone-quality than are the consonants.

Quality is pre-eminently the sensuous element in speech. Its province is the expression of *beauty* in thought or feeling. Yet, in itself, it has something of the range of ideas conveyed by Pitch and by Force. The Brilliant tone-colors may become exponents of clear thinking, the Mellow of refined sentiment, the Orotund of robust energy of feeling. The ability to blend or contrast these tone-colors constitutes one of the most subtle and charming elements of speech.

Impure Qualities of Voice. — There are certain impure qualities of voice — such as the Guttural and Nasal qualities — which are produced by an imperfect action of the organs of speech. These Qualities are sometimes used for dramatic purposes, but should be avoided, rather than cultivated, by the average student. The special student should make use of these "depraved" Qualities of voice only under the careful supervision of a teacher.

Preliminary Exercises in Quality of Voice. — 1. Practise the musical scale with the table of vowels from *ah* — *oo*. Prolong the notes with full Orotund Quality.

2. Add the vowels from *ah* — *ee*. Avoid any change of Quality with the changes in Pitch.

3. Use all the vowels with Mellow, and finally with Brilliant Quality.

4. Practise carefully the succession of tone-colors from *e* — *ah* — *oo*, gradually varying the *timbre;* give this exercise with a steady, even exhalation of breath.

5. Repeat the exercises, substituting appropriate words and phrases for sounds. Thus, sonorous, robust, victorious, calm, large, prim, fan, mean, green, etc.

In *American speech* the quality of voice is often marred (1) by incomplete opening of the mouth; (2) by laxity of the soft palate producing exaggerated resonance in the nose; (3) by catarrhal obstruction of the nose causing incomplete resonance in that organ.

1. To correct the first defect, chant words, making all the vowels large and sonorous.

2. For the second, practise the open vowels with marked radical stress, up and down the scale.

3. For the third, practise the scale with the nasal consonants *M*, *N*, *Ng*. Occasionally exaggerate those sounds in speech, for the sake of practice.

VI.

TIME.

ALL sound which appeals agreeably to the ear is subject to certain laws of time. Time, as applied to speech, involves the consideration of: —

Time. { Rate of Utterance,
Rhythm,
Pause.

Rate of Utterance. — The rate of utterance, i.e., the number of syllables spoken per second, is regulated by the subject. Just as the theme of a musical composition moves the composer to write at the beginning of his score, *Adagio*, *Moderato*, or *Allegro*, so the subject of a poem or discourse fixes its rate of utterance as Slow, Moderate, or Quick. For convenience, a scale of rate may be constructed thus: —

SLOW. MEDIUM. QUICK.

1——2——3—4—5–6–7–8

If the theme is meditative, serious, solemn, the Time must be **Slow.**

"The clouds that gather round the setting sun
Do take a sober coloring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.

Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears."

Ode: WILLIAM WORDSWORTH.

"The most powerful movement of feeling with a liturgy is the prayer which seeks for nothing special, but is a yearning to escape from the limitations of our own weakness, and an invocation of all good to enter and abide with us; or else a self-oblivious lifting-up of gladness, a Gloria in Excelsis that such good exists; both the yearning and the exultation gathering their utmost force from the sense of communion in a form which has expressed them both, for long generations of struggling fellow-men. The Hebrew liturgy, like others, has its transitions of litany, lyric, proclamation, dry statement, and blessing, but this evening all were one for Deronda. The chant of the Chazan's, or reader's, grand wide-ranging voice, with its passage from monotony to sudden cries; the outburst of sweet boys' voices from the little choir; the devotional swaying of men's bodies backward and forward; the very commonness of the building and shabbiness of the scene, where a national faith which had penetrated the thinking of half the world, and moulded the splendid forms of that world's religion, was finding a remote obscure echo — all were blent for him as one expression of a binding history, tragic and yet glorious. . . . The whole scene was a coherent strain, its burden a passionate regret, which, if he had known the liturgy for the Day of Reconciliation he might have clad in its antithetic burden: 'Happy the eye which saw all these things; but verily to hear only of them afflicts our soul. Happy the eye that saw our temple and the joy of our congregation; but verily to hear only of them afflicts our soul. Happy the eye that saw the fingers when tuning every kind of song; but verily to hear only of them afflicts our soul.' "

Daniel Deronda: GEORGE ELIOT.

As the subject approaches the familiar topics of every-day life, the time is quickened, — becomes **Moderate.**

"There is something extremely pleasant, and even touching, — at least of very sweet, soft, and winning effect, — in this peculiarity of needle-work distinguishing women from men. Our own sex is incapable of any such by-play aside from the main business of life; but women — be they of what earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty — have always some little handiwork ready to fill the tiny gap of every vacant moment."

The Marble Faun: NATHANIEL HAWTHORNE.

"The paramount virtue of religion is, that it has *lighted up* morality; that it has supplied the emotion and inspiration needful for carrying the sage along the narrow way perfectly, for carrying the ordinary man along it at all. Even the religions with most dross in them have had something of this virtue; but the Christian religion manifests it with unexampled splendor. 'Lead me, Zeus and Destiny,' says the prayer of Epictetus, 'whithersoever I am appointed to go, I will follow without wavering; even though I turn coward and shrink, I shall have to follow all the same.' The fortitude of that is for the strong, for the few; even for them the spiritual atmosphere with which it surrounds them is bleak and gray. But, 'Let thy loving spirit lead me forth into the land of righteousness;' — 'The Lord shall be unto thee an everlasting light, and thy God thy glory;' — 'Unto you that fear my name, shall the Sun of righteousness arise with healing in his wings,' says the Old Testament; 'Born, not of blood, nor of the will of the flesh, nor of the will of man, but of God;' — 'Except a man be born again, he cannot see the Kingdom of God;' — 'Whatsoever is born of God, overcometh the world,' says the New."

Essay on Marcus Aurelius: MATTHEW ARNOLD.

When the theme becomes animated, vivacious, the rate of utterance is **Quick.**

"I sprang to the stirrup, and Joris and he;
I galloped, Dirck galloped, we galloped all three;
'Good speed!' cried the watch as the gate-bolts undrew,
'Speed!' echoed the wall to us galloping through.
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast."

How They Brought the Good News from Ghent to Aix:
ROBERT BROWNING.

"When the Crown did come to George Louis he was in no hurry about putting it on. He waited at home for a while; took an affecting farewell of his dear Hanover and Herrenhausen, and set out in the most leisurely manner to ascend 'the throne of his ancestors,' as he called it in his first speech to Parliament. . . . . I am a citizen waiting at Greenwich pier, say, and crying, Hurrah for King George; and yet I can scarcely keep my countenance, and help laughing at the enormous absurdity of this advent. Here we are, all on our knees. Here is the Archbishop of Canterbury, prostrating himself to the head of his church. . . . Here is my Lord Duke of Marlborough kneeling, too, the greatest warrior of all times; he who betrayed King William — betrayed King James II. — betrayed Queen Anne — betrayed England to the French, the Elector to the Pretender, the Pretender to the Elector; and here are my Lords Oxford and Bolingbroke, the latter of whom has just tripped up the heels of the former, and, if a month's more time had been allowed him, would have had King James at Westminster. The great Whig gentlemen made their bows and congées with proper decorum and ceremony; but yonder keen old schemer knows the value of their loyalty. 'Loyalty,' he must think, 'as applied to me — it is absurd! There are fifty nearer heirs to the throne than I am. I am but an accident, and you fine Whig gentlemen take me for your own sake, not for mine. You Tories hate me; you archbishop smirking on your knees, and prating about Heaven, you know I don't care a fig for your Thirty-nine Articles, and can't understand a word of your stupid sermons. You, my Lords Bolingbroke and Oxford, you

know you were conspiring against me a month ago; and you, my Lord Duke of Marlborough — you would sell me, or any man else, if you found your advantage in it. . . . Let us make the best of our situation; let us take what we can get, and leave these bawling, brawling, lying English to shout and fight and cheat in their own way!'"

Lectures on the Four Georges. George the First:
WILLIAM M. THACKERAY.

Rhythm. — Rhythm has been defined, in a broad sense, as the "law of succession." In speech it is simply a successson of accented syllables recurring at regular intervals. This recurrence of beats may be heard in many of the sounds of nature. Says Emerson: —

"For Nature beats in perfect time,
And rounds with rhythm her every rune,
Whether she work in land or sea,
Or hide underground her alchemy.
Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And the ripples in rhymes the oar forsake."

Rhythm in Prose. — The regular recurrence of an accented syllable may be heard in the best English prose. It is even possible to trace approximately the different measures of poetry in prose.

Thus the following passage suggests the rhythm of Dactylic measure, an accented followed by two unaccented syllables: —

"In came a fiddler with a music-book, and went up to the lofty desk and made an orchestra of it. Away they all went, twenty

couples at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again as soon as they got there, all top couples at last, and not a bottom one to help them." — CHARLES DICKENS.

The following quotation from Carlyle moves in Iambic measure, an unaccented followed by an accented syllable: —

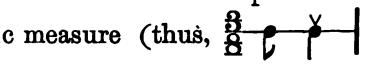
"Time itself, which is the outer veil of Eternity, invests, of its own accord, with an authentic, felt 'infinitude,' whatsoever it has once embraced in its mysterious folds. Consider all that lies in that one word, Past! What a pathetic, sacred, in every sense poetic, meaning is implied in it; a meaning growing ever the clearer, the farther we recede in Time — the more of that same Past we have to look through."

Boswell's Life of Johnson: THOMAS CARLYLE.

When the rhythms of prose recur too frequently or monotonously, the ornament becomes an affectation.

Rhythm in Poetry. — In considering rhythm in poetry, the speaker is concerned chiefly with the relation of accent and pause in the different units of time. These units are the foot, the line, the couplet, the stanza.

After much controversy among scholars, it was at last decided that the accent of English verse was produced by stress of voice rather than by the quantity of syllables, as in the ancient languages. With the added stress is associated also a slight rise in key, in the utterance of accented syllables, — and this

without reference to the melody of emphasis. The different arrangements of accent in the foot produce the various metres of verse. These metres are by no means arbitrary, but are the results of the sequences of thought and emotion in the mind of the poet. It is said that the Iambic measure (thus,  in music) with all its possible modifications by multiplication of syllables, variations in accent, and the use of pause, is typical of all English verse. Examples may be cited from the earliest battle songs, from dramatic poetry, as well as from the latest sonnets of the language.[1] However plausible it may seem to the speaker to adopt this musical notation of English rhythms, it is desirable to bear in mind the usual names given to the various metres, and to associate with them the movement of the lines. Any work on Rhetoric may be consulted for examples of the different metres.

Pause. — There are three varieties of pause: —

Pause. { Logical, Rhythmical, Dramatic.

The *Logical Pause* has been described under "Respiration," as an indicator of the slight breaks in the thought of a sentence, occasioned by its grammatical or rhetorical structure.

[1] See Sidney Lanier's "Science of English Verse."

The Rhythmical Pause marks the divisions of the various time-groups, the foot, verse, couplet, stanza. This pause may also include the so-called Cæsural Pause, which, in Anglo-Saxon and Early English poetry, marked the middle of the line, or one of its sections. At the end of each foot, the pause, in continuous reading, is of the slightest possible duration; at the close of the line it is somewhat longer, and at the end of a stanza it is still longer. Of course these pauses should coincide, wherever possible, with the logical pauses. This harmony of music and thought characterizes the work of the greatest poets.

The Rhythmical Pause, according to some prosodists, may also form, like the *rest* in music, a part of the metrical foot. An illustration of this function of the pause is given in the peculiar metre of Coleridge's "Christabel." Thus: —

"'Tis the mid | dle of night | by the cas | tle clock |
And the owls | have awa | ken'd the crow | ing cock. |
𝄾 Tu-whit! | 𝄾 𝄽 | 𝄾 Tu-whoo! | 𝄾 𝄽 |

This rhythmical use of pause is also given by Sidney Lanier in explanation of some of the puzzling irregularities of Shakspere's versification. It is evident that in the quotation from "Christabel," the rhythmical pauses which occur in the line coincide with the dramatic pauses which the reader would make.

One of the best illustrations of the close connection

between the poet's thought and expression may be found in Shakspere's management of pauses. As he gained greater freedom in the use of verse, he changed the pause, which he first placed usually at the end of the line, to the middle of the following line. With this change of pause was also associated a modification of the last foot of the verse. By the use of monosyllabic "weak endings" with the "run-on" line, the thought is carried on with more elasticity and intensity into succeeding lines. Close comparative study of these changes has enabled scholars to fix approximately the chronology of the plays, by means of the so-called verse-tests. As this treatment of the pause is important to the reader, two examples of Shaksperean rhythms are given : —

1. End-stopt lines.

> "At Pentecost,
> When all our pageants of delight were play'd,
> Our youth got me to play the woman's part,
> And I was trimmed in Madam Julia's gown,
> Which served me as fit, by all men's judgments,
> As if the garment had been made for me;
> Therefore I know she is about my height."
>
> *The Two Gentlemen of Verona*, IV., 4.

2. Run-on lines.

In the following passage from "The Tempest," the rhythmical pause at the end of the line is almost imperceptible, while the main logical pause occurs in the middle of the line.

Ferdinand. [*To Miranda.*]
"Full many a lady
I have ey'd with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear; for several virtues
Have I liked several women; never any
With so full soul but some defect in her
Did quarrel with the noblest grace she ow'd
And put it to the foil."

The Tempest, III., 1.

The Dramatic Pause. — The dramatic pause is a silence occasioned by a marked interruption of the thought. It indicates primarily the personal feeling of the speaker. The dramatic pause may occur between the syllables of words, in the middle of a foot, or it may coincide with a rhythmical pause. This dramatic silence is an opportunity for pantomimic expression, which should be a commentary upon the spoken words.

"But you don't know music! Wherefore
Keep on casting pearls
To a — poet? All I care for
Is — to tell him that a girl's
'Love' comes aptly in when gruff
Grows his singing. (There, enough!)"

A Tale: ROBERT BROWNING.

Preliminary Exercises in Time. — As the sense of rhythm is so universal, it is hardly necessary to recommend the scanning of verse. Indeed, it is often well to ignore the rhythm of verse, in order to secure clear delivery of the thought. Every intelli-

gent reader should, however, be familiar with the different movements of English prosody. The actors of modern comedy who occasionally attempt to read blank verse, show their lack of training in rhythmical utterance. On the other hand, clergymen who are accustomed to the chanting of the liturgy and the reading of hymns, often carry the measured cadences into the prose of their own discourses.

1. For Slow, Medium, and Quick rate of utterance, count 10, 20, 30, 40, 50, in the same given time, — say thirty seconds.

2. Repeat appropriate phrases with the different rates of utterance. Read the examples given.

3. Practise the different rhythms of prose and poetry as given above. Add other examples.

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